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Zola, by Manet. Magnificent lambrequins of deep blue velvet, with bands of rare old embroidery, drape the windows. Two doors are covered with Persian rugs as portières, and the third, which leads into the bedroom, with Oriental and Venetian embroidery. The bedroom, which, with the kitchen, overlooks the gardens, is entirely hung with old Gobelin tapestry. The ceiling has a large piece surrounded by a band of olive green plush. The high-post canopy bedstead is hung around with fine old embroidery of the Louis XV. epoch. A handsome carved clothes-press, chairs, table, and a prie-dieu of artistic form are placed here and there. Deep red velvet portières hide the doors, and exquisite antique stained glass in lieu of curtains sheds a mellow light over the harmonious whole.

SUGGESTIONS FOR ART WORKERS.

WE are indebted to Mr. Benn Pitman, of Cincinnati, for the accompanying illustration (see page 101) of ad-

DECORATIVE HINTS.

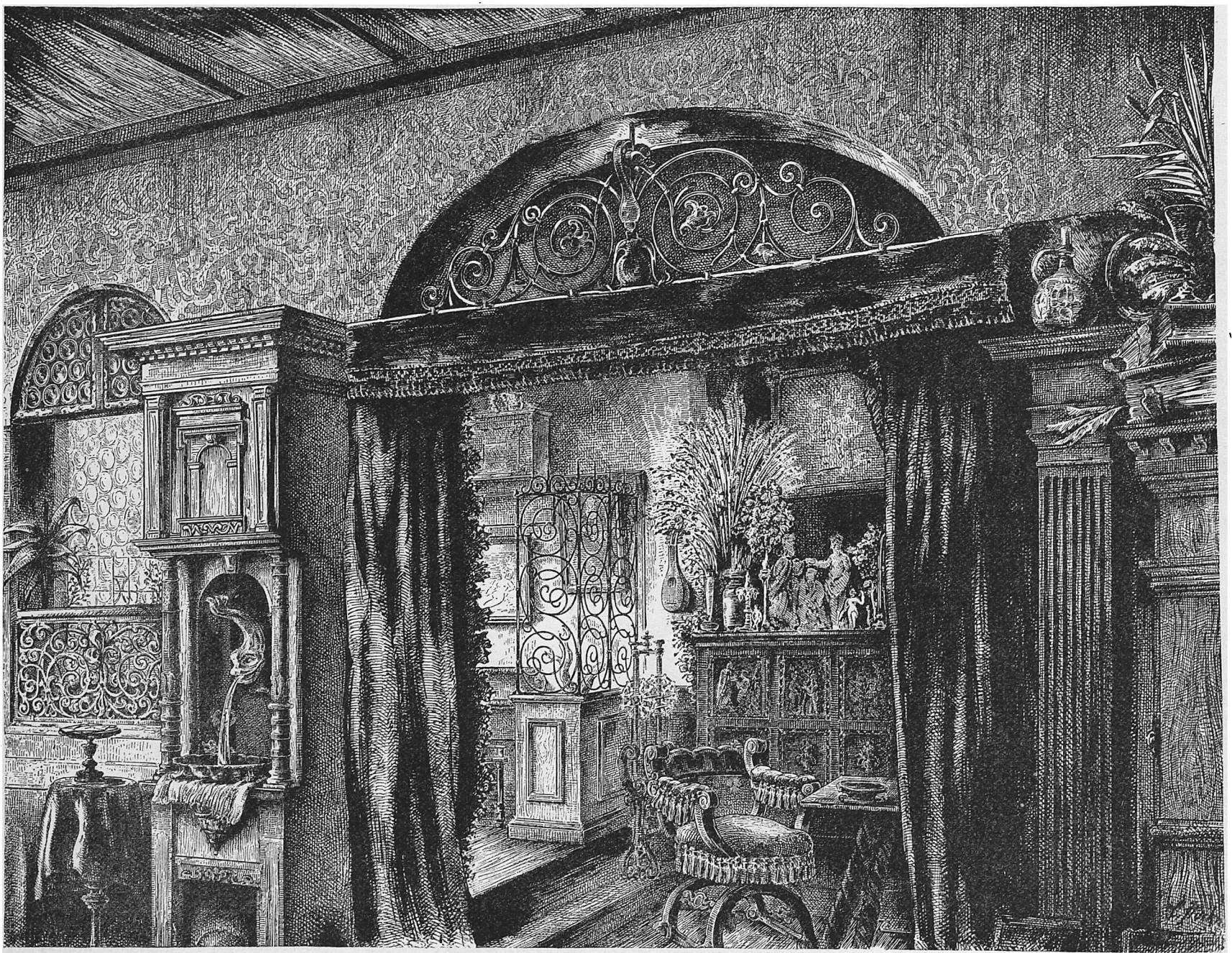
THE willow wood-receivers for the now popular wood fire are subjects for decoration. These have lambrequins at the side, usually decorated boldly. For example, a lambrequin of olive satine is decorated with a spray of dogwood and blossoms in appliqué. The flowers are in a creamy plush fastened with couchings of olive, and the leaves of different shades of olive greens. This design is beautifully drawn. A second wood-basket lambrequin, also of olive satine, is embroidered with silks in pine branches and cones. This is a very artistic and careful piece of work, and particularly fine in color. Such lambrequins are lined, and have an upper border of plush.

A new flower, now added to the list of what are known as the artistic flowers, is the marsh-mallow. The broad open single leaves give the embroiderer an opportunity for the finest work and the most delicate coloring. At the Decorative Art Society rooms is a fawn-colored satin banneret with a decoration of marsh-mallow, which has every merit that one might expect

an angle, each representing the other exactly. These three make the centre stripe. The side stripes consist of one row of jugs, teapots, or what not, placed at a different angle. The ends are fringed out. Another species of the same sort of tidy has a number of fans of different kinds, jugs, etc., done in outline stitch in colors among conventional scrolls, much like the motives of many Japanese wall-papers on a small scale.

The Kensington Art Rooms exhibit some serviceable suggestions for finger-bowl doilies. These are the fine linen damask circular doilies with fringed edges. In the centre are decorations in silks. These are of fruit, such as the strawberry, blackberry, plum, and grape, each with its foliage and colored after nature. One design was a jonquil, a continuous pattern, which is the more noteworthy as the growth is somewhat difficult to combine in this way. Another pattern represented ferns and cockscomb; this was on a drab diagonal silk. Still another was a wreath of passion-flowers made from nature, the coloring carefully copied.

The Kensington work in crewels shown at these rooms had a raised effect which brought it almost into



VIEW IN THE HOME OF THE ARTIST F. A. KAULBACH IN MUNICH.

mirable wood-carving done in the School of Design. It represents the carved door of a musical cabinet with white oleander on the panel. The design also affords a useful illustration of the appropriate employment of vertical and horizontal lines of decoration. The chairs shown on page 102 are good examples of the modern Renaissance style. The view in the house of F. A. Kaulbach, the Munich painter, will suggest to some of our readers artistic ideas for interior decoration.

The array of decorative designs on page 99 will be received with favor by all industrial art workers. The motives have been taken from various sources, and are of various periods. The illustration of such choice examples of decoration will henceforth be a special feature of THE ART AMATEUR.

to find in a painting. The flowers and leaves are finely drawn. The blossoms, which are pink shading into deeper reds, are so blended that the tints melt into one another insensibly. The leaves are as varied as those of nature, and each reflects the light in its own way. One broad, prominent leaf turned over, and catching the greatest brightness, is the salient bit of the whole piece. The banneret is bordered all around with fawn-colored plush.

Interesting though not beautiful tidies are made of old-gold satine embroidered with jugs, teapots, fans, and similar articles in outline stitch in crewels, such as are seen on linen doilies. These are arranged in lines. Up the centre will be a row of teapots in blue, green, and red. On each side will be a similar row turned at

relief. Of this sort was a screen with cat-tails on blue serge. A mantel lambrequin, also of blue serge, had a border of tulips growing as if in a bed. The coloring was carefully imitated in all its brilliance, but was almost too striking in effect against the blue ground. A chair strip in garnet serge had a decoration in silks of blue forget-me-nots and pink jessamines.

THE Builder expresses a regret that the Egyptian style of decoration, the foundation and fountain of all decorative art, should be so little known, and still less appreciated. A lecture-hall decorated in this style, the editor remarks, would possess an air of repose and solemnity that no other style or treatment could give.